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been made from very hard hides, such as those of the rhinoceros or hippopotamus.

A few words may be considered not out of place on the hieroglyphs (literally "sacred sculptures"), the "picture-writing" of the Egyptians. The hieroglyphs were generally colored on the great monuments when complete; and three principal kinds have been remarked by M. Champollion: 1. Sculptured, but not painted. 2. Sculptured and painted. 3. Drawn in outline with a pencil and then painted. Besides which, they may be classed as—4. *Polychrome*, or painted with various colors. 5. *Monochrome*, or having only one tint throughout the inscription. As it is probable that all were painted, the first class can only apply to certain inscriptions of which the colors have disappeared. The second was that in use for monuments of the highest importance. On these, by means of simple primitive colors and flat tints, the Egyptians endeavored to imitate conventionally the objects which the hieroglyphs represented; thus the heaven was colored blue, the hills red, the moon yellow; men with red flesh and white garments, the folds of which are sometimes traced in red, etc. Some idea may be formed in the Egyptian Court of the Crystal Palace of the beautiful appearance which the tombs presented, and the gay and artistic effect produced by lines of these pure hieroglyphs, appropriately colored with simple color to imitate the objects they represent. Alphabetic writing compared to it is as mean and tasteless as the "Frank" dress compared with the Oriental costume. It is evident, however, that so elaborate a system of writing was not calculated for monuments, unless they were of the greatest importance. Consequently, for the books or rolls of papyri and other objects, such as sarcophagi and tablets, another kind of hieroglyphs, to which the term *linear* has been applied, were used. These were engraved with a pointed tool when cut, and traced with the reed when written in black or red ink; and either by tracing the outline of the object, or by giving the principal characteristics in one thick line. The linear hieroglyphs are indeed capable of many minute divisions and subdivisions of style, according as they approach to, or recede from, in their finish, the pure hieroglyphs. They form a very large class and portion of the writing. They are generally black, but the leading words of the chapters and direction pages are written in red, like the rubrics of prayer-books; and sometimes the work is accompanied throughout by vignettes, one to each chapter, elaborately painted like those of missals.\*

Yet, with undeniable mechanical merit, scarcely a single principle of Art is illustrated in any kind of Egyptian painting yet discovered, if we except perhaps one or two of the small cedar portraits which have been found in mummy cases, and in which we see, in addition to the outline, the relief distinctly expressed by light and shade. In no Egyptian painting is there the slightest indication of a knowledge of perspective.

It seldom or never happens, that a man of sense, who has experience in Art, cannot judge of its beauty; and it is no less rare to meet with a man who has a just taste without a sound understanding.—*Hume*.

\* For further information on the various kinds of writing, as the *hieratic*, or sacerdotal manner; the *demotic*, or *enchorial*; the popular, or epistolary, see Mr. Samuel Birch's "Introduction to the Study of the Egyptian Hieroglyphs."

## Architecture.

AMERICAN INSTITUTE OF ARCHITECTS.

*Regular Meeting of May 2d, 1859.*—Henry Van Brunt alluded to the proposed erection of a Conservatory of Arts and Sciences in Boston. A general desire was expressed that the managers of that institution should invite the coöperation of architects generally in designing a building of so much importance.

Richard Uppjohn, Esq., introduced the question of ownership of drawings. After discussion, the opinion prevailed that all drawings are but instruments of service, and therefore belong at all times to the architect, unless otherwise specially provided.

By order,

WM. BACKUS,  
Secretary, *pro tem*.

## Foreign Correspondence, Items, etc.

ENGLAND.—It is customary in London for artists of distinction, and perhaps for those without distinction, to throw open their studios to friends and amateurs previous to sending their pictures to the Royal Academy exhibition. As the *Illustrated Times* says, "All who care for Art and its professors make pilgrimage to these little studio-shrines. The ladies, bless them! without the smallest notion of what is really good or bad, swarm in the little rooms;" while on such occasions most of the pictures which are for sale find appreciative owners, and artists themselves the recipients of many compliments. In relation to London, a friend says: "London is a charming place to live in when one has good friends, and especially a pocketful of money; otherwise he will have many drawbacks and blue days. I would never advise any man to go to London if he has not plenty of money; he had better migrate to some place where it is warm, and where his ration of beer and mutton would not be so much needed. Furthermore, the slouched hat, the threadbare old coat, and all that kind of comfortable artistic picturesqueness which go so well in fair and sunny Italy, and which the brush brotherhood, in their virginity, are wont to indulge in, does not look well in that Christianized, highly-civilized and proper land.

A valued correspondent, writing from London, says, "There is no doubt a growing taste in England for the Fine Arts, to which the water-color painters have very greatly contributed. During the past winter the fashion has been gaining ground of having private *conversazioni*, at which pictures and portfolios of sketches formed the staple entertainment—a much pleasanter and more rational mode of passing an evening (according to my humble judgment) than the regular diversion of dancing, lemonade, and small-talk. We have had a very interesting exhibition of the works of *David Cox* the elder ('the Nestor of English water-color painters,' as — calls him). The exhibition has not been well managed, and many leading works which should and might have been obtained, are wanting; but still it is a charming collection, and interesting, not only on account of the surpassing excellence of the drawings, but as showing at one view a sort of chronological series, thus enabling one to trace the artist's gradual progress to full maturity and power. It is wonderful what this artist can accomplish with a sweep of his brush, and how he manages to produce the most wonderful

effects with a few dashes of color put just in the right place; and then the works are so full of poetry and sentiment. It is said that other exhibitions of the works of leading artists are contemplated, and I shall be glad if the idea is carried out. This exhibition of the works of David Cox appears to me to be very opportune just at this season, and I trust it may be a useful lesson to some of our rising men, who appear to be in some sort of perplexity as to what course they should follow. There has been a good deal of discussion about Pre-Raphaelitism, a thing of which most people appear to entertain rather vague and unintelligible notions, and which each of its votaries, as a matter of course, interprets after his own fashion; and it must be admitted that the interpretations of some of them are very curious documents. We have, accordingly, in all our public exhibitions, a sprinkling of most singular and grotesque things, which are paraded under the title of studies from nature, experiments, etc., and which entirely baffle poor uninitiated spectators. I fancy some of our young aspirants have adopted the practice of painting in spectacles composed of bits of colored glass, through which they see purple rivers and yellow rocks, and other prismatic marvels. I don't speak positively as to the fact, and am ready to adopt any better explanation; but one thing is certain, that there is too often a sad lot of awkward, ugly-looking attempts, and I don't believe that anything ugly or disagreeable is a faithful rendering of nature, or that a faithful rendering can be obtained by dint of mechanic drudgery—an Art-heresy, which seems very much in fashion just now.

"The Exhibition of the New Water-color Society is open this week, and is an unusually good one, so I hear from all quarters, and so I judge from a short visit. In landscape, W. Bennett takes the lead, and the effect of constant and earnest out-of-door study in fields and beds of rivers, is visible in his works. In figures, Louis Haghe shines as usual; and there is a charming subject by Tidey, whose female figures have a marvellous refinement and delicacy; but I will not worry you with a catalogue. After next week the old Society of Water-color painters opens and the big Academy. I trust they will show up well."

The London *Illustrated Times* thus describes Mr. Millais' contribution to the forthcoming R. A. Exhibition:

After two years' absence, Mr. Millais returns full of force and vigor. Not with the "Return of the Crusader," though, which half-finished canvas has, it is said, been consigned to an indefinite rest, but with two new, large and most elaborate pictures. I do not know the names he purposes to give them, nor do I know if my conception is the right one, but there seems to me to be an affinity and a connection between them. One represents an orchard in full bloom in the warm and cheerful spring. The trees, like Tennyson's oak, are "hidden to the knees in fern," and in their shade—some sitting, some reclining—is a party of girls, also in the spring-tide of their existence, some drinking syllabubs, others talking and laughing, some with primroses and other wild flowers twined in their hair, one stretched "in sweet idleness supine," lying in the height of indolence, and lazily drawing a blade of grass through her lips. The whole picture breathes of light, air, sunshine, happiness and youth. The other picture shows us a solemn convent garden, staid and sombre to a degree, seen in the dull, heavy, waning sunlight of an autumn evening. A few scattered thick, purple clouds fleck the leaden sky, against which two or three prim poplars stand out in sombre relief. There are two figures in this picture, both nuns: one is engaged in digging a grave, the other sits on a bank near her, looking out from the canvas at the spectator. The expression of this woman's face is perfectly marvellous—a hopeless, hapless resignation, a fixed, stern determination, a submission to ill past, a defi-

ance to ills to come—throughout all a worn, wan, strangely touching melancholy; all these expressions are to be found in this one wonderful face! The artistic manipulation of both pictures is excellent, the orchard blossom, fern, and spring flowers in the first, and the close-shaven turf, upturned earth, and autumnal sky in the other, are all most carefully and admirably rendered. A prefatory notice has no right to be critical; and Mr. Millais may be—is doubtless—prepared for rough handling in certain quarters; but he may be certain that he has painted a picture which will appeal to the best feelings of thousands, and that he has added fresh honor to his already honored name.

The following report of a case lately tried in an English police court, possesses interest for many who are similarly affected on this side of the water. The exhibition of photograph likeness by operators who take them, is to many of their subjects highly objectionable. Many people have a taste for personal parade, and perhaps there is a majority of the community who love to humor this taste to such an extent as to warrant the display of any "counterfeit presentment" in a photographer's showcase. At the same time the minority have rights, too, and we are glad to see instances of these rights being asserted and recognized.

THE RIGHT TO EXHIBIT PHOTOGRAPHIC PORTRAITS.—At Marlborough Street, Mr. H. Mills, of 58 Oxford street, tobacconist, was charged with wilfully destroying two portraits and the glass of the cases in which they were exhibited at 351, in the same street. The case was rather curious, involving the question of an artist's right to publicly exhibit, without consent, the portraits of persons who had sat to him. Mr. F. Brooks, the complainant, said the defendant came on Friday evening to the passage of his house, against the wall of which he had a specimen case, and with a stick deliberately broke two photographic portraits, and the glass of the cases in which they were inclosed. The damage done was two guineas. One of the portraits was that of the defendant's wife. The defendant expressed his annoyance at his wife's portrait being exposed to public view, and added that he had protested against it, and requested it might be withdrawn. Complainant took no notice of this, and he certainly did destroy it, as stated. Mr. Brougham (the justice) gave judgment in the case. Whether an artist, an ale-house keeper, or (law seems to level all distinctions) any other person might, after notice of objection, seek to attract customers by hanging up a portrait of his neighbor's wife as a sign, either for its beauty or deformity, was at least very questionable; but even if the exhibition was a nuisance, which the law would compel him to abate, it was clearly unlawful for the defendant to redress his grievance by violence. He must, therefore, pay for the damage done; but inasmuch as the exhibitor was, under the circumstances, entitled to no sympathy, the amount must be limited by a rigid estimate. The defendant must, therefore, pay one guinea for the damage, and two shillings costs of summons.

ROME.—We take the following ample and graphic report of our artists' doings in Rome from the editorial correspondence of the *Evening Post*; the letter (of which only a small portion is omitted) is written by Mr. Bigelow, who is now abroad, and is one of the most satisfactory epistles of the kind that we know of:

I believe I have already mentioned that the artists in Rome have marked the last winter with charcoal, so unprecedentedly limited have been the orders for their works. And what renders it more aggravating is the fact that Rome was never so thronged with strangers before within the memory of the oldest inhabitant. It begins to be doubted whether Rome is any longer a desirable residence for artists, after they have had a reasonable opportunity of studying the collections here, as it used to be. Certainly, in point of cheapness it no longer has any considerable advantage over New York, so far as sculpture is concerned. The price of brute marble, of course, is much

higher in America than at Rome or Florence, and the labor of cutting it costs two or three times as much; in other respects the advantage is with the sculptor on the other side of the water, in consequence of the infinite superiority of our people in all the mechanic arts, and the better opportunities the artist has there of exhibiting his work to the large class who have no chance of coming to Rome, and who do not choose to buy works of art which they have not seen, and cannot be sure that they will like. For the painters, Rome has even less attraction, as their art can derive no important advantage from the price of labor. The fact, too, that the artists at home during the past year have quite generally had orders in abundance, has proved more or less unsettling to the absentees; and I hear of several who have determined to leave Italy at the close of the present season. Among them is C. G. Thompson, who may be expected in June; Mosier, who may possibly go to Florence, but who, I think, has pretty decided inclinations to the United States, and Hart, now at Florence, who is disposed to try his fortune in the city of New York. Thompson has a few portrait orders to execute in different parts of the United States, which will occupy him about a year, and then he also is likely to take up his residence permanently in New York. He will bring with him, if he should not sell them before he leaves, two or three rather elaborate ideal-pieces, which he is just finishing, and which possess all the best peculiarities of his pencil. The subject of the largest is "St. Peter Liberated from Prison." The apostle, in the act of stepping from the door, led by the angel, occupies the centre of the canvas, while the sleeping jailers, the moon in the last quarter, the morning star, a glimpse of Jerusalem and of the Mount of Olives, tell the rest of the story. "Guardian Angels receiving an Infant into the other World" and "Prospero relating his History to Miranda," from "The Tempest," are the subjects of two other paintings, which have been studied up with great care, and seem to give full expression to the artist's conceptions.

Chapman has just finished a pair of choice pictures of Lake Albano. The larger gives a fine view of the lake, taken, I should judge, from some point between Castel Gondolfo and Alba Longa, a situation which has furnished the artist with an admirable opportunity of displaying all the resources of his experienced pencil. In the foreground we have an invalid on a mule, led and attended by two or three other men, tastefully dressed in the Albano costume, wending their way towards the mountain on the opposite side of the lake, on which resides a miraculous Madonna, famous for the cure of diseases. The grouping and costume, the winding road, the lake, the wooded banks, the convent opposite, the pure Italian sky and solemn repose of the whole landscape, which seem to be in harmony with the mission of the pilgrims, all unite to make a picture upon which the eye and the imagination delights to dwell. The smaller view is without figures, and is taken from a different point, but in the treatment of clouds in the water is thought by some to have a beauty not found to an equal degree in the larger work.

Mr. Chapman has two sons, who are rapidly preparing to take his place in the first rank of American painters. Though both are still in their minority, they have produced some costume pieces which are not only admired, but bought. Cranch, our poet-artist, has furnished some superb sketches in the Forest of Fontainebleau, one of which contains some of the finest trees that ever were grown in oil. Perhaps the American visitors in Rome think they have trees enough at home, for they certainly have not recently shown as just an appreciation of this branch of landscape painting as continental and English travelers. Cranch is engaged at present upon a large picture, embracing a part of the Palace of the Caesars, the Aqueduct, the Campagna, etc.

Mr. Williams, a son-in-law of Mr. Page, is rapidly making a reputation for himself as a landscapist. He paints with great feeling and freedom. He has several small Campagna views which possess marked merit.

Mr. Montalant has been at work upon some scenes in the south of Italy, among which a view of Paestum does the fullest justice to his

taste and fidelity. As he has it in contemplation to go soon to New York to prosecute his profession, I need not speak more particularly of his pictures, most of which he expects to take with him.

Terry has just finished a charming vintage scene for Mr. Lenox of New York, and a half-length costume figure, of exquisite beauty, for Mr. Hamilton Fish. Whitridge has been finishing up some fine Swiss studies, among which a ferry-scene is much and deservedly admired. Tilton has been fortunate enough to escape the effects of the prevailing indifference of our country people to Art during the past year. I saw at his studio a brilliant view of Venice, and another of Chamouni, both for Robert Hoe, of New York; two views on Lake Como, for Mr. Wm. B. Astor; another from the same lake, for Hamilton Fish, and still another for Governor Aiken. He has orders besides which will occupy him for eighteen months to come. Though one of the youngest of our artists in Rome, and not in the enjoyment of robust health, there is at present no more interesting or prolific studio in Rome than his.

I found nothing in the studios of the sculptors in Rome which interested me quite as much as the doors which Rogers had been making for the Capitol at Washington. There seems to be no diversity of opinion about this work, even among artists. All agree that it is an eminent success, creditable alike to the country and to the artists. The casts are now at the foundry in Munich.

The life of Columbus is the artist's text. He has selected what he regards as the nine most picturesque events of the eventful career of the most illustrious of navigators, and has appropriated one to each of the eight panels and the arch of which the door is composed, four panels being on each leaf. Thus each panel contains a finished picture *in alto relievo*. I am not sure that any description of the designs of the doors have been laid before the readers of the *Evening Post*. I will venture, therefore, to send you one, prepared under the eye of Mr. Rogers, which is to be used only in case it is "news."

The series of designs commences at the lowest panel on the left, and they are numbered upwards to the arch—which is the fifth representation; then descending, they are numbered downwards to the ninth and last.

No. 1 represents Columbus before the Council of Salamanca, endeavoring to convince them of the existence of another continent, and the possibility of discovering it. Discouraged by their objections and offended by their opposition, he retired to the convent of La Rabida, whose prior, Juan Perez, henceforth became his constant friend. From La Rabida he entered into negotiations with the King of Portugal, and offered him the service Spain had declined. In the meantime, Isabella, actuated partly by the arguments of the good friar, whose guest Columbus remained, agreed to give a second hearing to his propositions, and sent him a sum of money to equip himself and purchase a mule.

No. 2 represents Columbus leaving the convent on the mule presented by the Queen. He is in the act of bidding farewell to the good fathers, who crowd the archways of the portico and cluster around their friend, giving him their benediction, and not forgetting the refreshment of the poor animal, to whom they are offering a draught of water.

No. 3 shows Columbus before Ferdinand and Isabella, after his return to court. Columbus stands in the foreground, the chief figure of the piece, and, with upraised head and outstretched arms, is urging his suit. Ferdinand shows his indifference by leaning back in his seat, inattentive, while the ardent Isabella bends forward, eagerly catching every word which falls from the orator's lips.

No. 4. The departure of Columbus from Palos, the port from which he sailed in quest of the new world. He stands with his left foot planted on the gang-plank, ready to enter the caraval when he has said farewell to his friends.

No. 5. The landing at San Salvador; Columbus occupies the centre of the picture, and is elevated above the surrounding group. He holds in one hand a sword, and in the other the banner of Leon and Castile,

and is taking possession of the country in the name of his sovereigns. It is the largest of the representations, occupying the space of two panels. The filling up is beautiful and varied; on the left hand is the vessel, on which some of the adventurers still remain, then Columbus elevated on a point of rock. Between the caraval and himself are ardent mariners, some wading in the water, some just touching the land, all in attitudes expressive of joy and thanksgiving. To the right, the space on the margin of the picture is filled with Indians, secreting themselves behind the trees.

No. 6. Erecting the Cross on the island of Hispaniola.

No. 7. Entering Barcelona on horseback, and in triumph, on his return to Spain.

No. 8. Leaving the town of Isabella in chains, a prisoner, and succeeded in his command by Bobadilla.

No. 9. The death of Columbus.

On the rails which divide the panels horizontally are six portrait busts of the historians of that time who wrote about the discovery of America, namely: Peter Martyr, Las Casas, Diego Mendez, Mendoza, Bernal Diaz, and Marco Polo. On the lower rails are two ideal busts of Indians; on the upper are two busts of squaws—naking in all ten busts.

On either side of the panels, from the floor to the arch, are sixteen niches, containing statuettes in full relief of the distinguished contemporaries of Columbus, such as Ferdinand and Isabella, Martin Alonso Pinzon, Vincent Yanez Pinzon, Don Bartholomew Columbus, Juan Parez, Toscanelli, Juan Ponce de Leon, an Indian chief and his wife Anacorcans, etc.—in all sixteen.

Under the statuettes, forming a bracket, are introduced heads of American animals supporting the plynths of the figures, combined with wreaths of flowers and emblems of the arts and sciences, etc., of America. Over the statuettes are the emblems of the three theological virtues—Faith, Hope, and Charity—and the emblem of Justice. On the door-posts are allegorical figures, representing the four quarters of the globe—Europe to the left of panel No. 1, Asia to the left of panel No. 4, Africa to the right of panel No. 6, America to the right of panel No. 9.

The posts are also very richly decorated with animals, birds, fruit, foliage, etc. On the centre of the arch above is a bust of Columbus; to the right is a figure of Victory; to the left is a figure of Fame. Below these figures are arms, helmets, shields, banners, etc., the emblems of conquest.

Such is a brief description of the plan of this charming composition, which every one praises and which no one criticises—and that can be said of nothing else in Rome that I saw. I am sorry to learn that Mr. Rogers is not likely to receive any adequate compensation for his labor on this work, except in glory, as it is quite certain to cost him some three or four thousand dollars more than his contract with the government entitles him to. When the members of Congress, however, come to see these doors moving on their hinges, I have no doubt they will cheerfully take the steps necessary to secure to him indemnification for his expenses, if not an adequate remuneration for his work.

On my last visit at Rogers' studio, his men were engaged in casting the colossal statue of General Nelson for the Virginia Washington Monument, a spirited and noble figure, suited, indeed, in every way, to commemorate the achievements of a more famous subject. His "studies" of General Andrew Lewis, and for the decorations for the six pedestals for the same monument, are now also to be seen here. They are in every way worthy to stand beside the more illustrious figures of Washington and Jefferson, in the same group, upon which the last labors of Crawford were expended.

Mosier's chief work this winter is a full-length statue of Esther standing a petitioner before King Ahasuerus, as described in the fifth chapter of the Book of Esther. In her left hand is a letter, containing in Hebrew characters, the sentence against the Jews which Haman had procured. Her costume, which is that of the ancient queens of

Persia, has been carefully studied, and seems to have been judiciously managed. The mantle is embroidered with the star-leaved myrtle—a sacred plant among the Persians, I am told—from which the name of Esther is derived. The carnation flower is tastefully arranged in the diadem, as a Jewish symbol of the purity of Esther's character. The gold chain bestowed by the king hangs around her neck, while the veil which eastern usage requires on females, falls over her back. The tunic and sandals are ornamented with pearls. The attitude and action of the figure are graceful and expressive. The face, which is handsome, has just enough of the Jewish type in its outline to prove the integrity and courage of the artist. This statue is for Mr. Spencer, of New York. Mr. Mosier has a number of other less pretentious works of established popularity, which combine to make his studio always attractive.

Ives has just finished an admirable bust of Senator Seward, who has never been put in marble to such advantage before. It has been ordered for the State Library in Albany, and is one with which he may be content to go down to posterity, for it gives the classic type of the senator, which is true for all time, rather than one of those portraits which can be correct only for the few years; the subject has the same length of hair and number of wrinkles that he happened to have when it was taken. It reminds one of the famous Young Augustus in the Vatican, which never ceased to be a classic likeness at any subsequent period of his life.

A charming statue of Rebecca at the Well, somewhat smaller than life, and an Excelsior, are to be seen at Ives' studio, both elaborately finished. He is engaged at present in modelling a shepherd-boy.

Mr. Rinehart, a young Baltimorean, who made a sudden reputation by a group of Night and Morning, now in the possession of Mr. Jacob Albert, of Baltimore, has been studying at Rome for the past year. He is regarded as one of the most promising young sculptors here. He has just finished an admirable bust of Henry Stone, of New York. Willis Hall, of New York, also has a step-son here, Mr. Hanley, who graduated from the studio of Mr. Wolff, a Prussian sculptor of eminence here, a few months since, and is now fairly embarked in his profession.

#### OBITUARY.

CHARLES ROBERT LESLIE, a distinguished artist of the English school, and for some years of his boyhood a resident of this country, died on the fifth of the past month, in the sixty-fifth year of his age. Mr. Leslie was born in London, in 1794, of American parents, who brought him to this country at five years of age, taking up their residence in New Jersey, opposite Philadelphia. Leslie received his first lesson in oil-painting from Mr. Sully. In 1811 he returned to England, and continued his studies in Art under Fuseli at the Royal Academy, aided by the advice of West. At the commencement of his career, Leslie painted stupendous compositions in accordance with reverent admiration for the highest order of historical Art, but soon abandoned this line of pursuit for scenes from Shakespeare and the English novelists, together with scenes from Molière, Cervantes, etc. One of his best works of this class was "Anne Page, Slender and Shallow," a duplicate of which is in the possession of John Wolfe, Esq., of this city. The American public are familiar with his best works through engravings of them, such as "Sancho Panza and the Duchess," "Uncle Toby and the Widow Wadman," "Katherine and Petruccio," "The Coronation of the Queen," etc. A portrait of Walter Scott, by Leslie, is in the possession of a gentleman of Boston, and several of his works are to be found in this city and Philadelphia. In 1833, Leslie came to this country, having received the appointment of Professor of Drawing at West Point, which office he held for five months only, returning to England at the expiration of that time. Mr. Leslie was the author of "A Handbook for Young Painters," also of a life of Constable, and was employed, we believe, upon a life of Sir Joshua Reynolds at the time of his death.